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rigid orthographic convention keeps such pronunciations out of the written language.

That a sound developed in these circumstances might become generalized is, in view of the examples I have cited, extremely probable. Indeed, there is one word in English dialects which shows the complete process. That is the Scotch and North English word *shoggle*, *shockle*, "icicle." It is undoubtedly from late O. E. **is-yokel*, "s-y becoming *sh*—just as in the pronunciation of *issue*" etc. Then in certain Northern dialects the second element, *schockle*, *shoggle*, become detached, and passed into use as an independent word.¹⁰

My conjecture is that *she* arose in the same way. M. E. *zhe*, *zho* (< O. E. *hīe*, *hēo*) in such phonetic groups as *sibpens zhe*, *was zhe*, *pat zhe*, gave by assimilation of the blade spirant to the preceding dental or alveolar in rapid speech the blade-point spirant. The resulting forms, M. E. *sche*, *scho* etc. were then generalized, and in Late M. E. *she* became the regular form in the new literary dialect.

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A NOTE ON *THE STAGE-MUTINEERS*

Students of Fielding should be interested in *The Stage-Mutineers: Or, A Play-House to be Lett* (1733),¹ a play which burlesqued the revolt of the players from Drury Lane in 1733, for it seems probable that two scenes in Fielding's *The Historical Register for the Year 1736*—the scene burlesquing Theophilus Cibber and the scene of the auction—may have been suggested by it. It was published as written "By a Gentleman late of Trinity-College, Cambridge," and is always referred to as an anonymous play, but if the words of the anonymous author of *A Serio-Comic Apology for Part of the Life of Mr. Theophilus Cibber*² may be

¹⁰ For the history of this word see Charles P. G. Scott, "English Words which have Gained or Lost an Initial Consonant by Attraction." *Transactions of the American Philological Association*, xxiv, 1893, 147.

¹ It was first acted, according to Genest (III, 424-5), October 31, 1733.

² This book has been ascribed, without justification, to Fielding. Theo-

believed, the authorship of the play may be ascertained. Theophilus Cibber, who led the revolt of the players, was burlesqued under the name of Pistol, and in the *Serio-Comic Apology* there is a description of the play, and an account of how Cibber looked on from a box, with the following hint as to authorship: "A young Spark, who was just come from *Trinity College* at *Cambridge*, to set up for an Author in Town, and who had just before wrote a Farce, call'd the Mock-Lawyer, thought this a Proper Time to exercise his Genius. To Work he went, and Pistol was to be his Heroe." The author thus referred to was Edward Phillips, of whom the *Biographia Dramatica*³ says: "Of this young gentleman we can trace nothing further than his name; that he was of Cambridge; that he was a writer of the last reign, and produced five little dramatic pieces." *The Stage-Mutineers* is not listed among them, but the second is *The Mock Lawyer* (1733). *The Stage-Mutineers* is nowhere ascribed to Phillips, but the reference to him in the anonymous *Apology* seems plain enough.

The extravagant acting of Theophilus Cibber was a fair target for the shaft of the satirist. "Though Theophilus Cibber had some degree of merit in a variety of characters," says Davies,⁴ his contemporary, "and especially in brisk coxcombs; and more particularly in parts of extravagant humour, such as Pistol in Shakespeare's Henry the Fourth; yet he generally mixed so much of false spirit and grimace in his acting, that . . . he often disgusted the judicious spectator." Fielding, in the bombastic Pistol scene at the end of the second act of *The Historical Register*, has the Muse "rise in her Stile," as Mr. Medley, the author of the play which is being rehearsed, phrases it, and give the audience a "Taste of the Sublime." "I warrant we don't over-act him," said Mr. Medley, "half so much as he does his Parts." That this little scene through which Pistol struts may have been suggested by the burlesque of Cibber in *The Stage-Mutineers* is, in my opinion, highly probable. It is a natural assumption that Fielding, who

philus Cibber himself, in the introduction to his *Life of Barton Booth (Lives and Characters of the most Eminent Actors)* says: "Who the low rogue of an author was I could never learn."

³ I, Part 2, 571.

⁴ *Life of Garrick*, I, 35.

was on the side of Highmore in the revolt of the players,⁵ must have taken some interest in this burlesque of the revolt, and he may have noted with interest the way the public, according to the author of the *Apology*, received the burlesque of Pistol. Theophilus watched the play from a box in full view of the house, and he is made to describe the ridicule of his "Tone of Elocution" and "expressive Rotation of Eyeballs" in the following words:

"The Scene open'd, and on *Pistol's* appearing there was a thundering Clap, and all the Eyes in the House converted on *me*; every Sentence that hit at *me*, the Joke was heighten'd, by looking at *me*, who laugh'd as much at them, and the *Poverty* of the Author's Wit, as the Author, or the Audience, could possibly do at *me*. . . . Towards the last Scene, the Author has introduc'd a Sale of theatric Goods; and one of the Properties put up to be dispos'd of, was *Apollo's crack'd Harp*, and wither'd *Crown of Bayes*.—Upon which a character on the Stage reply'd,—*Oh! Pray lay that aside for Mr. Pistol, he will claim that by hereditary Right*.—This immediately put the whole House in a *Roar*, and *Encore, Encore*, was all the Cry.—Here the whole Pit stood up, and look'd at *me*. I join'd the laughing *Encore*, and in the Repetition of the low Witticism, clap'd heartily."

Whether or not Fielding was actually influenced by *The Stage-Mutineers* to write the Pistol scene in his *The Historical Register*, and whether or not his famous auction scene, where various articles are wittily commented on by Auctioneer Hen as he holds them up for sale, actually was suggested by the reading of the catalogue of theatrical stock by the wardrobe keeper, whose annotations were as apt as the remark of the spectator noted in the foregoing description, can, of course, never be proved. The foregoing description, however, proves one point very definitely, it seems to me, and that is that jokes on Pistol were popular, so popular that Fielding was likely to be sure of an instant response from his audience when his own Pistol strutted upon the stage.

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⁵ See his epistle to Mrs. Clive, which precedes *The Intriguing Chambermaid*.